ART GALLERY OF ONTARIO

AGO NEWS

MARCH 1986

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Prints of Edouard Manet

Father of Modernism as Master Printmaker

BY BRENDA RIX

ALTHOUGH MANET APPRECIATED THE ROLE OF PRINTmaking in the popularization of art, this exhibition demonstrates that he also saw his etchings and lithographs as works of art in themselves, and exploited their creative potential to the fullest. *The Prints of Edouard Manet;* Margaret Eaton Gallery; March 29 – May 11; Organized and circulated by the International Exhibitions Foundation, Washington, DC.

The Prints of Edouard Manet is the first major retrospective of Manet's prints to be shown in North America. The art of Edouard Manet (1832-1883) is difficult to classify. He has been described as a Realist and an Impressionist, the father of modern art, and an artist who owed much to past traditions. He often borrowed motifs and compositions from the Old Masters, but presented them in a new, personal way that ignored traditional perspective, three-dimensional modelling, and high finish. His commitment to painting subjects from contemporary urban life and his explorations of colour, form, and picture surface were an important inspiration for the work of later 19th-century artists and for the development of modern art in the 20th century.

In his prints Manet also combined conventional formulas with a completely modern approach. The majority of all prints made up to the end of the 19th century were reproductions or translations of paintings and drawings. In keeping with this tradition, Manet based his etchings and lithographs on the compositions of his paintings and saw the prints as a means to introduce his images to a wider audience. At the same time, his appreciation for the creative possibilities of the etching technique placed him at the forefront of the etching revival in France of the 1860s, and his bold approach to lithography, which exploited the directness of the medium, was more advanced than any other artist of his day.

Most of Manet's prints were made during the early years of his career between 1862-68. His first published print was *The Gypsies* which appeared in A. Cadart's first folio for the Société des Aquafortistes in September 1862. The folio included works by important French etchers, such as Bracquemond, Corot, Daubigny, and others, and was the group's first visual statement about the primacy of etching as a means for artistic expression.

Edouard Manet, the father of Modernism, was born in Paris in 1832. He was recognized as a master by the younger artists of the French avant-garde well before his untimely death in 1883. Although Manet studied in the studio of the academic painter Couture, he was essentially a Realist who challenged the Old Master traditions by combining an air of contemporaneity with familiar classical themes. His radically new approach to painting and subject matter created a scandal at the 1863 Salon des Refuses, and kept him in the centre of controversy most of his life. He was a respected member of the Impressionists, but despite their admiration stood aloof from the group and sought recognition from the official Salon. Acclaimed as the precursor of a formalist approach to painting, Manet continues to remain an important influence for some of the most progressive painters of our time.

Edouard Manet (French, 1832-1883), *Olympia*, 1867; etching, second state of six, 8.8 x 20.7 cm. The Detroit Institute of Arts.

Edouard Manet (French, 1832-1883), *The Gypsies*, 1862; etching, 28.4 x 20.5 cm. Collection Maryland Institute, College of Art, on loan to The Baltimore Museum of Art.

In *The Gypsies* Manet has set a large-scale figure into a shallow space and used a broadly drawn, deeply etched line. The work must have appeared very daring beside the etchings of the other Société artists. In 1867 Manet cut into fragments the painting that served as a model for this etching, leaving the print as our only record of the full composition.

Manet often experimented with inks and papers, and modified his plates several times to create different printing effects. Various states of several prints are shown in this exhibition including two states of *The Gypsies*. The second state illustrates how Manet solidified the composition by filling in areas with heavier lines. These changes help to define certain forms more fully, while at the same time, they increase the two-dimensional impact of the whole.

Manet's lithographs were also free translations of

continued p. 2

Preliminary notice of Members' Annual Meeting 1986

THE ANNUAL MEETING OF MEMBERS OF THE ART GALLERY of Ontario will be held at 5:30 pm, Thursday, June 26, 1986 in The Jackman Hall. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that the Members may, if they wish: (a) nominate Members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate Members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any Member may stand for election to the Board of Trustees or the Nominating Committee if the Member shall have been nominated in writing by at least three Members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before March 31, 1986 and shall be accompanied by both the candidate's written consent to serve if elected, and a résumé of the candidate's biographical information in not more than 100 words.

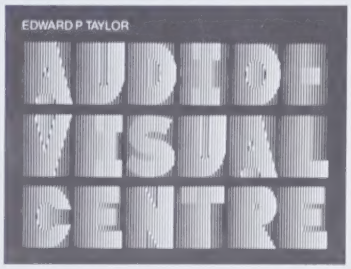
If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all Members with a notice of the Annual Meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by Members, nominations for election to the Board and/or the Nominating Committee shall be closed as of March 31, 1986, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten Members of the Gallery nominated for election to the Board by the Nominating Committee and the three Members of the Gallery nominated by the Board for election to the Nominating Committee shall be deemed to have been elected by the Members by acclamation at the Annual Meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery by March 31, 1986 and signed by at least 10 Members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

Norman B. Walford
Corporate Secretary

AGO's Hidden Resource



BY LYNNE THOROGOOD-BURRY

DURING THE PAST 57 YEARS THE ART GALLERY OF ONTARIO **has provided an educational resource that remains unfamiliar to many of its Members. An art slide collection has existed for the educational use of staff, Members and the public since 1929 when Arthur Lismer inaugurated an educational branch within the Gallery.**

Visitors to the Edward P. Taylor Audio-Visual Centre are amazed at the resources they find at their disposal. We are frequently asked "Are you a library?" which is usually followed by "What do you do here?" Our response is that we are not a library, although we do loan our material to the public. Our resources include slides, videotapes, audio-tapes and films – hence our name Audio-Visual Centre.

Today the collection has expanded to include more than 79,000 slides of art works from the world's major galleries, museums, private collections, and archaeological sites, more than 300 audio-taped lectures and interviews with artists, over 70 slide and tape media kits surveying the history of Western art, and in excess of 200 videotapes of lectures and videos by artists – all of which are available to both AGO Members and the public alike.

Services unique in Canada

While public accessibility to the collection is encouraged, the Centre functions as a non-profit educational service, not as a commercial image bank. The Audio-Visual Centre is also much more than a conventional slide library that students and teachers have come to associate with university and college slide collections which are usually gathered haphazardly, or copied from books without special attention to quality. The Audio-Visual Centre, on the other hand, pays strict attention to slide quality and to copyright regulations governing the use of art images. The collection is controlled and developed to accommodate the needs of users wherever possible, and the staff welcomes suggestions for new acquisitions.

The services offered by the Centre are unique among galleries and museums in Canada, in both public accessibility and in its distribution of services across the country. Originally intended as a provincial resource for Ontario, it is now a national service. Requests for audio-visual material have come from as far as Whitemouth, Manitoba to St. John's, Newfoundland and as far north as Mistassini Lake, Quebec. Borrowers include curators, educators, librarians, lecturers, students, artists, and the interested public, most of whom use slides on a regular basis for teaching, private study, and seminars.

While our aim is to encourage art appreciation, the collection is not strictly limited to those with an interest in the fine arts. Keeping in mind the multidisciplinary studies incorporated into fine art studies at our educational institutions such as history, philosophy, religion, literature, and science, the range of resource materials is useful in many disciplines. We have had special requests as far ranging as a plastic surgeon lecturing on concepts of beauty to a church group requesting slide packages for Christmas and Easter services.

New media kits on Canadian art

The slide collection is not confined to painting, sculpture, and drawing but extend to such subject areas as photography, architecture, theatre arts, native arts, prehistoric cave paintings, and a map collection. Recent additions to the slide collection include an oriental section which provides a representative selection of the art, architecture, and decorative arts of China and Japan. Art and architecture of India will be added later this year.

In order to meet the increasing demand by the public for Canadian art slide packages, the Audio-Visual Centre has just completed a four-year project funded by the Government of Ontario which has drawn together slides with Canadian content from several gallery collections in the province. To date most of this material has been inaccessible to anyone other than curatorial staff and researchers. Several provincial galleries made available their collections to be photographed and a series of five slide and tape media kits were produced, surveying themes in Canadian art. Topics include architecture, sculpture, women artists, prints, drawings and watercolours. Twenty of these kits were presented to contributing institutions, and two sets are available at the AGO for loan.

Teachers have also indicated a need for audio-visual teaching aids dealing with Canadian art. To meet this demand the Centre is offering a series of media kits for sale, which were prepared by AGO Education Services and include a 30-45-minute audio-cassette and 40-45 slides of works from the AGO's Canadian Collection. Four individual kits survey Canadian art from 1700-1980, while a separate kit deals with the AGO's Henry Moore collection.

Borrowers frequently present challenging requests for slide packages. Feminist groups have sought images portraying women in art. Other requests have been for images of witchcraft, illustrations of parrots, or renderings of Victorian mourning dress.

Due to technological advances, the Centre is pleased to make available two major television series that have recently been transferred onto videotape. Sir Kenneth Clark's outstanding *Civilisation* series and the acclaimed series on modern art by critic Robert Hughes, *The Shock of the New*, can be viewed in the Centre by appointment. Visitors can reserve carrels equipped with a video display monitor, cassette tape player, rear-screen projector, and study desk.

In addition to its regular service the Centre organizes an annual film program that draws upon the talents of film historians and critics, who present films for discriminating audiences. Past programs included a World War II film series, Walt Disney's animated Mickey Mouse series, award-winning films from the NFB, and a series of opera films.

The Edward P. Taylor Audio-Visual Centre also provides a vital resource for its staff who bring specific and specialized demands to bear on the collection. A separate archive collection of slides was formed in 1965 to meet their needs and was dramatically expanded with the help of a Canada Council Grant in 1967. The grant allowed the creation of a 57,000 slide archive to document acquisitions for the AGO's Permanent Collection, installation views of selected exhibitions, and visual documentation of the Gallery building programs, including the restoration of the Georgian manor house, The Grange.

Centre extends enjoyment of art

A separate archive, also reserved for staff use, documents the works of British sculptor Henry Moore that are in the AGO's collection. This collection, donated by the artist, includes biographical material and an extensive slide collection of his works in other public and private collections around the world. For every slide reserved for archive reference for the staff, two slides are made available to the public for national circulation.

Over the past 57 years the Edward P. Taylor Audio-Visual Centre has expanded and diversified, but the fundamental purpose of the Centre has not changed – its chief aim remains to assist those interested in looking critically at art and to help make looking at pictures an enjoyable experience. To achieve these goals requires cooperation between the custodians of art and its public. The Audio-Visual Centre functions to encourage this cooperation by extending its services provincially and nationally and to extend the art experience beyond the museum walls.

Lynne Thorogood-Burry is Cataloguer/Researcher for the E.P. Taylor Audio-Visual Centre.

Arthur Lismer (Canadian, 1885-1969), *A New Angle on Canadian Art*, 1932; pencil and ink on paper, 16.9 x 17.3 cm. The McMichael Canadian Collection, Kleinburg. Taken from a lantern slide in the Collection of the AGO Audio-Visual Centre.

MANET continued from p. 1

Edouard Manet (French, 1832-1883), *Berthe Morisot* (en noir), 1872-74; crayon lithograph with scraping, 20.4 x 14.3 cm. Collection Maryland Institute, College of Art, on loan to The Baltimore Museum of Art.

original paintings. His lithograph of *Berthe Morisot*, the third in a series of three prints after the same painting, shows his innovative approach. He has applied a soft, oily crayon in an aggressive fashion and does not attempt to stay within the basic outlines of the composition. By allowing white spots to occur where crayon lines end, he calls attention to the visual integrity of the lines themselves. Lithographs such as this one were an important inspiration for the works of Toulouse-Lautrec and Bonnard in the 1890s.

A central figure in the development of modern painting, Manet also made a significant contribution to the field of modern printmaking by shunning traditional forms of execution and by investigating the expressive visual power of various graphic media. Manet's brilliance as a draughtsman is displayed by this selection of his most important lithographs and etchings, many of which are exhibited in rare lifetime impressions.

The exhibition has been organized and circulated by the International Exhibitions Foundation and is drawn primarily from the George A. Lucas Collection, which is on loan to The Baltimore Museum of Art, and from the Avery Collection of The New York Public Library. The 76 etchings and lithographs were selected by Jay McKean Fisher, Curator of Prints, Drawings and Photographs at The Baltimore Museum of Art, who has also written the fully illustrated exhibition catalogue.

Brenda Rix is Assistant Curator of Prints and Drawings at the AGO.

The Prints of Edouard Manet.
Margaret Eaton Gallery.
March 29 – May 11

MARCH • CALENDAR OF EVENTS

Tuesday through Sunday Gallery Talks twice daily. For detailed descriptions of programs, consult the Events' listing on pages 4 and 5.	Gallery closed Mondays. Shops and Restaurant open.					**1** Exhibitions *Avery* and *Pratt* continue. *Selections from International Contemporary Permanent Collection* opens.
2 Exhibition *Image & Process* closes. *Hands On!* 1-4 pm Activity Centre *Sunday Studio* 1-4 pm Sunday Start with Art *Milton Avery* 11 am	**3**	**4** Exhibitions *History and Pistoletto* continue.	**5** Lecture *Christopher Pratt* 8 pm Art & Apéritif 5:30 pm Art in the Morning *Milton Avery* 9:30 am	**6** The Grange *William Morris Botanical Connection* 7:30 pm	**7** Lecture Mary Kelly on *Psychoanalysis and Feminism* 8 pm Course *Looking at Contemporary Art* 11 am Noon-hour Film Intro to *Visions* 1 pm	**8** Course *Looking at Canadian Art* 11 am
9 *Hands On!* 1-4 pm Activity Centre *Sunday Studio* 1-4 pm Walker Court *Sunday Concert* 3 pm	**10**	**11** *Hands On!* March 11-14/ 11 am – 4 pm Activity Centre *Sunday Studio* 1-4 pm The Grange/Film *Winnie The Pooh* 2 pm	**12** Activity Centre *Sunday Studio* 1-4 pm The Grange/Film *Pippy Longstocking* 2 pm Art & Apéritif 5:30 pm	**13** Activity Centre *Sunday Studio* 1-4 pm The Grange/Film *Donald Duck, Mickey Mouse, and The Legend of Sleepy Hollow* 2 pm	**14** Course *Looking at Contemporary Art* 11 am Activity Centre *Sunday Studio* 1-4 pm Noon-hour Films *Visions: A Passionate Harmony/Simple Treasures* 1 pm	**15** Course *Looking at Contemporary Art* 11 am
16 *Hands On!* 1-4 pm Activity Centre *Sunday Studio* 1-4 pm	**17**	**18** Course *Looking at Contemporary Art* 3 pm	**19** Course *Looking at Contemporary Art* 6:30 pm Art & Apéritif 5:30 pm Special Evenings for Members *Christopher Pratt* 6:15 pm	**20**	**21** Course *Looking at Contemporary Art* 11 am Noon-hour Films *The Endless Vista/The Spirit Visible* 1 pm Course *Looking at Contemporary Art* 11 am	**22**
Exhibition *Chin Chiang & the Dragon's Dance* closes. **23** *Hands On!* 1-4 pm Activity Centre *Sunday Studio* 1-4 pm	**24**	**25** Course *Looking at Contemporary Art* 3 pm	**26** Course *Looking at Contemporary Art* 6:30 pm Activity Centre *Senior Gallery School* begins 7-10 pm Art & Apéritif 5:30 pm	**27** Activity Centre *Senior Gallery School* 7-10 pm	**28** Good Friday Gallery closed.	**29** Exhibition *Prints of Edouard Manet* opens.
Hands On! 1-4 pm Easter Sunday **30**	Gallery, Restaurant, and all Shops closed. Easter Monday **31**					

THE COLLECTION IN FOCUS

The "New Topographics" of Lewis Baltz

BY MAIA-MARI SUTNIK

THE TWO PHOTOGRAPHS REPRODUCED HERE ARE REPRESENTATIVE examples of American photographer Lewis Baltz's programmatic investigation of sites in his 1974 series entitled *The New Industrial Parks near Irvine, California*. The economy of means used by Baltz to photograph the sites sets up an ironic reading of the subject. The unadorned banal structures represent a hard, concrete world in which stillness pervades. Rectangular shapes provide a certain immobility to the scenes, yet the linear divisions by verticals and horizontals animate the structures. Baltz fills the frame with surface textures and details of man-made objects, doors, windows, lights, ladders, pipes, and pumps, which pose as parts of an environmental installation. The bold dark and light exteriors contrast with the discreet light and dark interior spaces. Baltz is direct and restrained; he avoids the overtly dramatic, and his self-contained viewpoint of the subject brings vitality and life to the architectonic forms which negates his landscapes as mere documents. The ambiguous mechanized world becomes a surrogate for nature, and the industrial structures and their environment assume the qualities of a strange monumental landscape. The information chosen by Baltz is not only selective, but by confronting the photographic medium – the medium being true to itself – he creates a visual sheen and beauty out of ordinary facts that, in reality, we would otherwise prefer to have remained hidden.

At a first look, Baltz's images suggest a belief in the primacy of photographic information, but a closer reading reveals Baltz's distinct understanding of the ironic properties created between the photograph and the photographed.

Lewis Baltz is one of a group of contemporary photographers associated with the movement "New Topographics." He summed up his philosophy in an article in *Art in America* in 1975 (April), when he stated that, "The ideal photographic document would appear to be without author or art. Yet photographs, despite their verisimilitude are abstractions; their information is selective and incomplete."

Lewis Baltz (American, b. 1945), *The New Industrial Parks near Irvine, California*, 1974; Plate 18 and 26 from a series of 51, silver prints, each 20.3 x 25.5 cm (sheet). Gift of Mr. and Mrs. Morton H. Rapp, 1982.

The term "New Topographics," coined by William Jenkins on occasion of the exhibition *New Topographics and Photographs of Man-altered Landscape*, held at the George Eastman House in Rochester in 1975, still eludes exact definition. Nevertheless, the visual attitude of Baltz and other photographers included in the exhibition is clearly seen in their subject matter and their emphasis on photography's unique descriptive function, and in their attention to the role of the maker.

The subject of landscape, traditionally seen at its most sublime or dramatic in photographic representation, is for Baltz and the adherents of "New Topographics" the ordinary: the ephemera of sprawling man-made structures, suburban environments, and industrial sites. This attention to mundane landscape, where economic expansion has been indifferent to human concerns, and where the intrusion upon the land by exploitative development has been the most expedient, provides a new context for landscape photography. By rejecting emotional content and stylistic metaphors, the camera use is direct, detached, and measured.

The antecedents for New Topographics can be seen in 19th-century pioneer photography, such as in the landscape work of Timothy O'Sullivan (c.1840-1882) and William Henry Jackson (1843-1942) in the United States, who recorded their subject with optical clarity, emphasizing geometric qualities. Paradoxically, as Baltz noted, no matter how skilful the photographer is at leaving no trace of a personal vision, or no matter how uninflected the image, the absence itself has a characteristic that shapes the individuality of the photographer and his work.

The Art Gallery of Ontario has held exhibitions of photography since 1917, but the means to collect photography has not always been readily available. Over the years, however, curators within their specific disciplines have recognized the medium as being central to issues of visual representation. The present collection consists of only 325 photographic works, but recent donations have contributed to its continuing growth in specific areas of photography. Photographs such as the Baltz gift by Mr. and Mrs. Morton H. Rapp are not mere samplings, but draw a meaningful relationship with other works of art in the Permanent Collection that reflect the artistic concerns of image makers in the 19th and 20th centuries.

Maia-Mari Sutnik is Coordinator of Photographic Services at the AGO.

Exhibitions

History: What's It Got To Do With Art?
Gallery E
through April 20
This educational exhibition, assembled by Secondary Level Programs, Education Services at the AGO, explores how a work of art communicates historical information, and examines the role of the artist as social commentator and interpreter of history. The paintings, prints, photographs, and sculpture are selected from the AGO's Permanent Collection or are on loan to the Gallery. To arrange school tours for Grades 9 to 13, please call the Scheduling Officer at 977-0414, ext. 200.

Michelangelo Pistoletto: 'Orchestra of Rags'
East Lobby
through April 6
Michelangelo Pistoletto, one of Italy's foremost contemporary artists whose work was most recently seen in *The European Iceberg: Creativity in Germany and Italy Today* at the AGO, will reconstruct his installation *Orchestra of Rags* (1968) in the East Lobby. This work is a prime example of Pistoletto's long association with *Arte Povera* and uses such "poor" materials as rags, bricks, hot plates, and kettles.

Presented in cooperation with the Istituto Italiano di Cultura, Toronto, the installation at the AGO is complemented by an exhibition of the artist's mirror works and his *Venus of Rags* (1967) on view at the Institute through April. Pistoletto, who lives and works in Turin, has been exhibiting internationally since the early 1960s and recently participated in large-scale exhibitions dedicated to *Arte Povera* in Turin, Madrid, and New York.

Image and Process: The Graphic Work of Richard Hamilton
Margaret Eaton Gallery
through March 2
British artist Richard Hamilton is best known for his role in the founding of Pop Art. This exhibition consists of over 70 drawings, watercolours, and stage & final proofs relating to some of his most famous prints. Organized by The Tate Gallery, London, England.

Chin Chiang and the Dragon's Dance
Walter Trier Gallery
through March 23
This exhibition consists of 17 original watercolours, a Chinese lion's mask and special displays demonstrating the different stages of production of this popular children's book, written and illustrated by Ian Wallace and published by Atheneum Press in New York in 1984.

Milton Avery: Paintings of Canada
Gallery of Contemporary Art
through April 13
This exhibition is selected from a body of work created on two extended trips to Canada, a decade apart, by American artist Milton Avery. Inspired by the landscape of the Gaspé, Cobourg, and the Rocky Mountains, the paintings provide a valuable insight into the development of Avery's unique, individual style. Organized by the Agnes Etherington Art Gallery, Kingston, Ontario. Made possible with the generous support of **Morgan Stanley Canada Limited.**

Christopher Pratt: A Retrospective
Sam and Alaya Zacks Wing, North
through April 20
An exhibition of 100 paintings, watercolours, serigraphs, and drawings of one of Canada's leading contemporary painters, representing his artistic production from his student days to the present. This first comprehensive analysis successfully links Pratt to the predominantly east-coast, Precisionist tradition in American art. Organized and circulated by the Vancouver Art Gallery. Made possible by generous support from **Continental Bank of Canada.**

Edouard Manet (French, 1832-1883), *The Cats' Rendezvous*, 1868; crayon lithograph with scraping, second state of two, 43.5 x 32.9 cm. S.P. Avery Collection, The New York Public Library, Astor, Lenox and Tilden Foundations.

The Prints of Edouard Manet
Margaret Eaton Gallery
March 29 – May 11
The first major retrospective of Manet's prints in North America. The 76 works in the exhibition include all the major lithographs in Manet's oeuvre, in addition to a selection of his most important etchings. Organized and circulated by the International Exhibitions Foundation, Washington, DC, this exhibition is drawn primarily from The George A. Lucas Collection of The Maryland Institute, College of Art, which is on indefinite loan to The Baltimore Museum of Art, the Samuel P. Avery Collection of The New York Public Library, and the Rouart Collection of The Detroit Institute of Arts.

Selections from the AGO International Contemporary Permanent Collection
Zacks Wing, South
through April 20
On view will be an installation work and related drawings by American artist Dennis Oppenheim entitled *Launching Structure #2: An Armature for Projection*, 1982. The installation, donated to the AGO by the artist, is an important addition to the representation of Oppenheim's work in the collection and gives insight into his most current concerns.

Also on view will be a recently purchased major work by Greek-born artist Jannis Kounellis. The assemblage work, measuring 9.6 m in length and over 4.6 m in height, consists of several large shelving units made of wood and steel, and a wall of burlap bags. The work's concern with history, with the processes of time and their effect on culture, marks its distinctly European sensibility.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during March. Dates are subject to change.

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario
Laurentian University Museum and Arts Centre, Sudbury
through March 9

Atma Buddhi Manas: The Later Work of Lawren S. Harris
Vancouver Art Gallery
through March 16

Georges Rouault: Miserere
Sarnia Public Library and Art Gallery
through March 24

Canadian Jungle: The Later Work of Arthur Lismer
The Montreal Museum of Fine Arts
through March 30

Portraits in Action: Travelling *Hands On*
Belleville Public Library Gallery
March 3-27

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie, 1980
Belleville Public Library Gallery
March 3-27

Fashion Covers: 1910-1925
CONTACT Exhibition
Aurora Public Library
March 3-28

William Notman: The Stamp of a Studio
Burlington Cultural Centre
March 6-30

Jack Bush: Early Work
Laurentian University Museum and Arts Centre, Sudbury
March 12 – April 6

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario
The Art Gallery of Peterborough
March 27 – April 20

"Artists with their Work" Programs

Robert Wiens: Installation
Artcite Inc., Windsor
March 5-30

Brian Burnett: Painting
Whitby Arts Inc., The Station Gallery
March 29 – April 20

Lectures

Christopher Pratt
The Jackman Hall
Wednesday, March 5, 8 pm
Professor Joyce Zemans, Dean of Fine Arts at York University, and Guest Curator, will give a slide lecture on the paintings of Christopher Pratt. Free admission.

Mary Kelly: *Psychoanalysis and Feminism*
The Jackman Hall
Friday, March 7, 8 pm
General admission is $4, $3 for Members. Tickets will be available at the Information Desk until the evening of the lecture, when they will be sold outside The Jackman Hall. Entrance to the lecture will be by the McCaul Street doors.

One of Britain's leading contemporary artists and an active feminist, Mary Kelly came to international attention in 1976, when she exhibited a work entitled *The Post-Partum Document* at the Institute of Contemporary Arts in London, England. The piece has become one of the most widely discussed works in recent art history, especially among feminist artists, theorists, and historians. The work began in 1973 shortly after the birth of her son and became a multi-layered, intensely personal, analytical exploration of a mother's concurrent relationship with her child and society.

Since 1976 this work has been exhibited extensively internationally, and was shown in Canada in 1981 at the Anna Leonowens Gallery in Halifax and at A.R.C., Toronto, in 1983.

Mary Kelly was born in the US, studied art in Florence and at St. Martin's School of Art in London. She is now a lecturer in Fine Art at London University, Goldsmith College, a founding member of the Artists' Union, and a contributor to *Screen, m.f., Studio International*, and *Control Magazine*.

Her visit to Canada is sponsored by A Space, where an exhibition of her most recent work will be on view from March 4-22. In conjunction with the exhibition A Space is also organizing a series of four seminars. For further information on the A Space seminars, contact Heather Allin or Doug Sigurdson at 364-3227.

Courses

Looking at Contemporary Art
The Galleries
Bewildered by contemporary art? Want to learn more but you're not sure where to start? Then it's time to join Adult Programs' staff for a three-week course exploring contemporary art in the AGO's Permanent Collection and special exhibits. Gain confidence in your looking skills while confronting the powerful and often perplexing forms of current art. Discover how works by Canadian, American, and European masters reflect the complex concerns of modern life.

Choose one of the following series of three 90-minute sessions:

Tuesdays at 3 pm – March 18, 25, April 1
Wednesdays at 6:30 pm – March 19, 26, April 2
Fridays at 11 am – March 7, 14, 21
Saturdays at 11 am – March 8, 15, 22

Enrollment is limited to 25 persons per series. Folding stools are provided. Series Fee: Members $12; non-Members $15. Order tickets from the Scheduling Office, Education Services. See "How to Order" box on page 6.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during March:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesdays at 7:30 pm
Friday at 11:15 am* and 2 pm
Saturday at 2 pm** and 4 pm
Sunday at 1 pm and 4 pm
Sunday "Talk of the Week" by Gallery staff at 2 pm

** Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

**On the last Saturday of each month, this talk will be signed for the hearing impaired.

Sunday Concerts

Sunday Concert Series
The Walker Court
March 9, 3 pm
The Art Gallery of Ontario in cooperation with the Royal Conservatory of Music presents a series of afternoon concerts highlighting performers from the Conservatory.

This month's concert features Barbara Hankins, clarinet, Alan Stellings, cello, and Stephen Satory, piano, in a program of Brahms, Tajcevic, and Beethoven.

The concerts are free with admission to the Gallery. This series is made possible through the generous support of **Northern Telecom.**

Activity Centre

Senior Gallery School
Activity Centre
March 26 – May 29, 1986
Wednesdays & Thursdays, 7-10 pm
Studio art courses for adults, taught by professional artists, are available to the novice and the more experienced student. Course offerings include: Introduction to Drawing, Intermediate Drawing, Experimental Drawing, Life Drawing, Painting with Acrylic, Watercolour, Intermediate and Advanced Painting, Introduction to Printmaking, and Sculpture/Contained Space. Registration is accepted by mail or in person and confirmed on receipt of payment. Early registration is recommended due to limited class size.

Tuition: $110 for Gallery Members; $135 for non-Members for ten three-hour classes; $10 studio fee for printmaking course; $15 studio fee for sculpture course. Cheques may be post-dated to March 26, 1986. No refunds after the first week of classes. Faculty and course offerings subject to change and available on sufficient registration only. Call Activity Centre at 977-0414, ext. 369 for details.

Advanced Studies in Visual Art
Activity Centre
September 1986 – May 1987
Applications by Secondary School students are invited for adjudication for entrance to the 1986-87 program year. Advanced Studies in Visual Art provides a foundation training in specific studio skills and aims at the development of the student's perceptual, critical, and historical awareness. As a pre-college program the Advanced Studies curriculum gives special attention to those students preparing for post-secondary studies in fine art. Students submit slides of 12 examples of original work for the studio program. Up to five original papers on a particular aspect of art history or an analysis of a major work, or original student poetry or prose may be presented for application to the Art History/Criticism program. All students must submit letters of recommendation from their art teachers together with a brief statement (250 words) by the applicant explaining their interest in the course and a description of previous art-related experiences. The Advanced Studies in Visual Art Program is funded by **Shell Canada Ltd.** and **The Eaton Foundation.** Thirty classes are held Saturdays (from September 1986 to May 1987) 9 am to 1 pm. Tuition: $150 for Gallery Members, $175 for non-Members. Call Activity Centre at 977-0414, ext. 369 for details.

Gallery Hopping

James Rosenquist Painting 1961-1985
Albright-Knox Art Gallery, Buffalo
Tuesday, April 8

Tour an outstanding retrospective exhibition by one of the leading Pop artists, who started his painting career doing billboards in Times Square.

After lunch at the Gallery, tour the excellent Permanent Collection of Impressionist and Contemporary art.

Bus will leave the St. Clair subway station (Pleasant Blvd. entrance) at 8:30 am sharp, returning by 5:30 pm. Tickets are $32. Order from the Volunteer Office by following instructions on page 6. Members may purchase up to four tickets.

A view (c. 1900) of front of The Grange with woman said to be Mrs. Harriette Boulton-Smith.

The Grange

Built around 1817, the Grange is an important part of Ontario's heritage. Once a centre of social and political life in Upper Canada, it is now among the most popular museums in Toronto.

Spring Luncheon/Lecture Series
The Grange Music Room, 11 am
Tickets must be obtained in advance from The Grange. See instruction for ordering on page 6. Tickets are $7 for Members and $10.50 for non-Members.

This series on 19th-century gentlewomen takes place in The Grange. Lectures are followed by an informal luncheon presented by The Grange Volunteer Committee.

Artistic Ladies of the Wilderness: Impressions of Upper Canada
Tuesday, April 8, 11 am

Mary O'Brien: An English Lady as Pioneer
Tuesday, April 22, 11 am

William Morris Botanical Connection
The Grange Music Room
Thursday, March 6, 7:30 pm
The William Morris Society and The Grange are co-sponsoring an illustrated lecture by Jim Eckenwalder, Associate Professor of Botany at the University of Toronto. Refreshments will follow "Below Stairs." Tickets are $5 and must be purchased in advance.

Travel AGO

England: Oxford, Kent, and London
April 23 – May 2, 1986
From town house to country house, this tour offers an unusual view of the architecture and artistic tastes of the British gentleman and gentlewoman. From the medieval treasures of Canterbury and Ightham Mote, we will trace England's historical past through its stately houses and gardens, and will conclude with a most contemporary experience – a visit to the Henry Moore Foundation near London. As always, private collections and receptions highlight this trip.

Contemporary Art in Europe
June 6-24, 1986
This fast-moving trip will travel to England, Germany, Switzerland, and Italy to visit museums, private collections, artists' studios, and international dealers. Highlights include the International Art Fair in Basel and the gala opening days of the 42nd Venice Biennale. This tour is designed for those with a keen interest in contemporary art. AGO Chief Curator Dr. Roald Nasgaard has been instrumental in planning the itinerary and will accompany the tour.

Belgium, Northern France: Rendezvous of the Arts
September 17-28, 1986

Let's explore Brussels this autumn: the antique markets, baroque guild houses, and Art Nouveau architecture! We'll visit the House of Rubens in Antwerp, the great van Eyck altarpieces in Ghent, and the Flemish masterpieces of Bruges. A picturesque drive through the Ardennes will bring us to the beautiful French town of Nancy and on to the Gothic Cathedral in Reims. Join us and savour the art, the food, and the beer of Belgium, in addition to real champagne in 'champagne country'.

Japan
October 17 – November 6, 1986
The Gallery's *second* art tour to Japan – a full three weeks, with stopovers in Kyoto, Kurashiki, Nara, and Tokyo as before. In addition, this trip will include a journey into the more remote back country with visits to the plains of Kanazawa and the mountains of Takayama. Ancient architecture, sculpture, painting, ceramic, theatre, and gardens are all on the list.

Films

Noon-hour Films
Visions: Artists and the Creative Process
The Jackman Hall
March 7, 14, 21, 1 pm

Friday, March 7
1 pm
An Introduction
(col., 53 mins.)
An introduction to this series which profiles 40 Canadian artists. Begins with Christopher Pratt, Mary Pratt, Hilda Woolnough, Bruno Bobak, Paterson Ewen, Ted Godwin, and Jack Shadbolt.

Friday, March 14
1 pm
A Passionate Harmony
(col., 27 mins.)
Rene Derouin and Marcel Barbeau in Quebec and Gerald Roach in Nova Scotia.

Simple Treasures
(col., 27 mins.)
Interviews with Diana Dabinett, Newfoundland; Gathie Falk in Vancouver; and Louis Muhlstock in Quebec.

Friday, March 21
1 pm
The Endless Vista
(col., 27 mins.)
Three British Columbia artists: Toni Onley, Richard Prince, and Gordon Smith.

The Spirit Visible
(col., 26 mins.)
Three Prairie artists discuss the creative process: Ivan Eyre, Chinshek Lam, and Otto Rogers.

All films are free with admission to the AGO.

Members' Activities

Art & Apéritif
No tickets or reservations needed. Every Wednesday at 5:30 pm at the Membership Desk in the lobby, join a tour of one of the current exhibitions or the Collection and a get-together afterwards in the Members' Lounge. Guests welcome. For topic, call the Information Desk on the day of the tour or pick up the monthly listing.

For the following programs tickets must be purchased in advance. There are no refunds after three days prior to the scheduled event. To order tickets please follow instructions on page 6. A Member may buy up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start With Art
Coffee, juice, and breakfast cakes are served in the Members' Lounge at 11 am one Sunday each month, followed by a tour at noon. Tickets are $5 and should be purchased in advance.

Milton Avery: Paintings of Canada
Sunday, March 2, 11 am
On two extended trips to Canada Milton Avery painted the countryside around The Gaspé, Cobourg, and the Rockies. Join us and tour this exhibition focussing on these familiar scenes. Organized and circulated by the Agnes Etherington Art Centre in Kingston, Ontario.

Christopher Pratt: A Retrospective
Sunday, April 13, 11 am
Tour the exhibition and gain insight into the life and art of this well-known and admired Newfoundland artist.

Art in the Morning
Coffee in the Members' Lounge at 9:30 am, followed by a tour at 10 am. Tickets are $3.50.

Milton Avery: Paintings of Canada
Wednesday, March 5, 9:30 am
Explore this outstanding American painter's impressions of the Canadian landscape.

Christopher Pratt: A Retrospective
Wednesday, April 16, 9:30 am
Join us for a tour of Pratt's haunting images based on the Newfoundland experience.

Special Evening for Members

***Part II of* A Dynamic Duo**
Christopher Pratt
Wednesday, March 19
Explore this major exhibition of Newfoundland artist Christopher Pratt with art consultant and freelance writer Peter Day. Tour and discussion at 6:15 pm followed by dinner in The Restaurant at 7:30 pm. Tickets are $22.50.

Edouard Manet
Wednesday, April 23
Join us for a tour of the current exhibition of lithographs and etchings of the great French Master. Manet's interest in the innovative printmaking of his day make these works important in the context of his career. Tour at 7 pm conducted by Peter Gale, Senior Education Officer, followed by dessert and coffee in The Restaurant. Tickets are $8.

If a special diet is required, please inform the Volunteer Office when ordering tickets.

March Break at the Gallery

During March Break, March 10-14, the Art Gallery of Ontario will present a lively and exciting program of entertainment, which promises to be of interest for the whole family. Painters, sculptors, dancers, and musicians will take part in a wide range of imaginative activities encouraging participation from the public. Watch for further details about film programs and other scheduled activities, or call for information at 977-0414.

The Grange

The Grange Children's Film Festival
The Grange Music Room
March 11-13, 2 pm
Timeless film classics for Spring Break. Free with admission to the Gallery. Adults *must* be accompanied by children.

Tuesday, March 11
2 pm
Winnie The Pooh

Wednesday, March 12
2 pm
Pippy Longstocking

Thursday, March 13
2 pm
Donald Duck, Mickey Mouse, and The Legend of Sleepy Hollow

Hands On

Mezzanine
Sundays, 1-4 pm
March Break: March 11-14, 11 am-4 pm
Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, portraiture, line, and sculpture are part of the fun. *Hands On* is open each Sunday afternoon between 1-4 pm. During the March Break, *Hands On* is open extended hours: Tuesday, March 11 – Friday, March 14, 11 am to 4 pm. Free tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352.

Activity Centre

Sunday Studio
Activity Centre
March 2, 9, 11-14, 16, 23
1-4 pm
A free family studio art activity is open Sundays as well as Tuesday to Friday during the March Break. Artists' materials are available for drawing, painting, printmaking, and three-dimensional work and Gallery School artists are present to provide guidance and instruction. Children under age 12 are welcome with an adult. Recreation groups, clubs or organizations cannot be accommodated.

Donor Cards
A Project of the Volunteer Committee
Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation.

(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Shops and Services

The AGO Book Shop
The shop will be closed for inventory Tuesday, April 1, and re-open Wednesday, April 2 at 10:30 am. Closed Easter Monday, March 31.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Contact us for brochures and ordering information by calling our Loans Consultant at 977-0414, ext. 261.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk
Information and service for Members and visitors in the lobby. All inquiries about Gallery membership welcomed, new and renewal memberships served, and gift memberships always available.

Volunteers Wanted
If you are interested in retail operations in a museum setting and like meeting people, The Impulse Shop, in the main lobby of the Gallery, could use a few more volunteers, especially for evenings and weekends. For further information please call the Volunteer Office.

Gift Certificates
Valid for one year and available in denominations of $10, $25, and $50. Redeemable in all AGO outlets, Art Rental, The Restaurant, and Membership.

Art Rental Service
Make a visit to the Art Rental's exhibition gallery a part of your March Break. Enjoy an overview of Toronto's art scene – a selection of paintings, prints, photographs, and sculpture for rent or purchase. A project of the Volunteer Committee.

The Jewellery Shop
Come and visit us soon for the best selection of jewellery in new fashion colours for the Spring season. A project of the Volunteer Committee.

The Impulse Shop
Spring has arrived early at The Impulse Shop to help banish the Winter blues. There are games and activity books for Spring Break, new designer pieces to perk up your home, and for jaded appetites, comestibles from The Grange Corner. Watch for our pre-inventory sale at the end of March. 10% Members' discount. A project of the Volunteer Committee.

The Reproduction Shop
During the Christopher Pratt retrospective, The Reproduction Shop has a wide selection of Pratt's reproductions ready to be framed. Also available are do-it-yourself metal frames and museum mounting. 10% Members' discount. A project of the Volunteer Committee.

The Art Gallery of Ontario is now closed to the public on Thursday evenings. Regular Thursday evening programs have been shifted to Wednesday evenings, when admission will continue to be FREE from 5:30-9:00 pm.

B L A C K
A N D
W H I T E
Ball
Friday, April 11, 1986, Walker Court, Art Gallery of Ontario. Two hundred and fifty dollars per couple.
Dress: black and white. For invitation and further information call the Volunteer Office at 977-0414.
A project of the Junior Committee of the Art Gallery of Ontario

ART GALLERY OF ONTARIO

MARCH 1986

AGO NEWS

Behind the scenes

Treasures from the Vatican

The opening of the exhibition, *Vatican Splendour: Masterpieces of Baroque Art* on March 6 at the National Gallery of Canada, marks the beginning of a cross-Canada tour of one of the most spectacular exhibitions ever seen in this country.

Organized by the National Gallery with the collaboration of the Art Gallery of Ontario, and the assistance of the Vancouver Art Gallery and the Montreal Museum of Fine Arts, *Vatican Splendour* promises to be the highlight of the season at these sister institutions.

The exhibition has been initiated by Mr. Joseph Martin, Director of the National Gallery, who as early as 1981 started negotiations with Vatican officials about the possible loan of major Baroque works from the vast holdings of the famous Vatican collections. After his visit to Canada last year, Pope John Paul II has graciously agreed to the exhibition as a gesture of gratitude to the Canadian people who extended to him such a warm welcome.

Northern Telecom Limited is sponsoring the national tour of the Vatican art treasures with additional support from Alitalia. At a press conference in Ottawa last November, Joseph Martin commented that "In helping to make this exhibition possible, Northern Telecom is building on a centuries-old tradition of business support for the arts."

The Art Gallery of Ontario will be the third venue for *Vatican Splendour*; it will open to the public on October 3 and will continue through November 30. Although this date may seem far away, preparations are well underway behind the scenes at the Gallery in anticipation of the throngs of visitors expected to view the exhibition.

The excitement surrounding the planning of *Vatican Splendour* is well justified. Visitors will have an opportunity, unprecedented in North America, to witness the pomp and ceremony characteristic of the 17th-century Papal Court by viewing splendid tapestries, vestments, and medals, in addition to paintings and sculpture. The art works were commissioned by the patrician popes and their retinue for the refurbishing of the churches of Rome during an exceptional period of introspection and rebuilding. The spirit of the Italian Baroque will be re-lived through the magnificent masterpieces of such great artists as Bernini, Ludovico Carracci, Rubens, Poussin, Sacchi,

Carlo Maratta (Italian, 1625-1713), *Portrait of Pope Clement IX*, 1669; oil on canvas, 145.0 x 116.0 cm. Pinacoteca Vaticana.

Domenichino, and many others. The genius of these great masters was brilliantly utilized in the name and glory of God and Church. Fueled by quests for power, family pride, and personal ambition, the princes of the Church transformed 17th-century Rome with their magnificent new churches and palaces into the first cosmopolitan centre in Europe.

The legacy of this great age is captured in *Vatican Splendour: Masterpieces of Baroque Art*, in the more than 50 works assembled from the Vatican collections, and augmented by paintings and sculptures from the National Gallery of Canada, and the Art Gallery of Ontario.

In future months we will follow the developments surrounding the exhibition on the pages of *AGO News*, and we'll keep you informed about special advance opportunities for ticket reservations for AGO Members. Be part of this magnificent event! Take advantage of the call for Volunteers for the duration of *Vatican Splendour*. Contact the Volunteer Office of the AGO today!

Loring and Wyle Update

To assist in her ongoing research for the upcoming 1987 retrospective exhibition of Canadian sculptors Frances Loring and Florence Wyle, Christine Boyanoski, AGO's Assistant Curator of Canadian Historical Art, has recently solicited the help of the media. In addition to an earlier article in *The Gallery* (now *AGO News*), coverage in *The Globe and Mail* in October, and a couple of announcements placed in magazines have all elicited good response from owners of works by two of Canada's favourite sculptors. As a result, she has been successful in locating a number of "lost" pieces, among them some handsome wood carvings, which Wyle executed in the 1950s, as part of her *Rivers of America* series. Some wonderful surprises have also come into light, such as an early life-size portrait of a baby in plaster, done by Wyle in 1915.

Following new leads, the search took the curator to Chicago recently, where Loring and Wyle first met in the early 1900s while studying at the Art Institute of Chicago. Although the trip did not turn up much in the way of examples of their work, it did provide valuable insight into their early training and their contemporary influences in the United States which is reflected in much of their mature work.

While in Chicago, Christine Boyanoski located one of Wyle's first commissions – a marble drinking fountain featuring the figure of a seated child holding up a water-spouting vessel – in a private garden on the outskirts of the city. Wyle returned many times to this theme in her career. The charming stone fountain reproduced here was created for the Counsell Memorial Garden in London, Ontario in the late 1950s. There is a strong possibility that the early example will be brought to Toronto for the exhibition.

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members	FREE
Children under 12 (accompanied)	FREE
Wednesdays, 5:30-9:00 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (age 25 and under)	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday, and Sunday: 11:00 am – 5:30 pm; Wednesday: 11:00 am – 9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12:00 – 4:00 pm; Wednesday 12:00 – 4:00 pm and 6:00 – 9:00 pm. Closed Monday.

New Gallery Hours

The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewellery Shop are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9:00 pm.

Art Rental Service

Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am – 4:00 pm; Wednesday 11:00 am – 9:00 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11:00 am – 5:00 pm; Wednesday 8:30 pm.

The Restaurant

Luncheon served daily from noon. Dinner served Wednesday 5:00 – 8:30 pm.

The Coffee Shop

Open Tuesday to Sunday 11:00 am – 5:00 pm. Closed Monday.

Members' Lounge

Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9:00 pm. Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone

317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

Address Change

Please inform the Membership Office by: Mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please:
Address the ***department specified*** in Events' listing.
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code) and phone numbers.
Include a stamped, self-addressed envelope for tickets.
Enclose a cheque payable to the Art Gallery of Ontario.
Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list ***for third party use.***

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